



OVER 100

ROUTINES, TIPS, PRESENTATIONS
GAGS, SUGGESTIONS, IDEAS FOR
THE "VANISHING MILK PITCHER"

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MILK PITCHER MAGIC

A collection of more than one hundred routines, suggestions,
tips, presentations, gags, and ideas for the
"Vanishing Milk Pitcher"

by

"HEN" FETSCH

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1946



To
The Women In My Life
Ivah and Nancy Lee Fetsch
My Wife and Daughter



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Second Edition

INTRODUCTION

This book is a veritable encyclopedia of Milk Pitcher Magic. The ingenious author, with his clever ideas and presentations, has given the prosaic pitcher the versatility of a thumb tip.

Few writers of contemporary conjuring have added as much to the repertoires of today's wizards as has Henry Fetsch. His *Rope Epic* was a runaway best-seller in the nation's magic shops. His *Miniature Card Magic* is, even now, in its third edition.

Since his first piece in *Seven Circles*, many years ago, he has been a consistent contributor to the magic magazines. His tricks have been featured in *The Jinx*, *The Conjurors*, *Genii*, *The Sphinx*, *The Linking Ring*, *Tops*, and the *Phoenix*.

You may find magic by Fetsch in *Tarbell 4*, Thompson's *My Best*, Nelson's *Miracles of Mentalism*, Annemann's *Practical Mental Effects* and Ireland's new *Yearbook*.

"Hen" was awarded an I. B. M. silver medal for originality and he captured a "Sphinx" award for—you guessed it—magic with milk pitchers.

When he was twelve, it was my pleasure to introduce Henry Fetsch at his first public show. He was a little reticent then, and Phil Thomas had to give him a shove from the doorway. After that he just had to perform.

Once again I'm happy to introduce my old friend. This time he needs no push from the doorway, nor will the reader need any prodding once he finishes the first page.

MILBOURNE CHRISTOPHER

FOREWORD

Through the years the word "classic" becomes part of the title of outstanding magical effects that have stood the test of time. The "Vanishing Milk Pitcher" is one that has taken its rightful place, along with the "Linking Rings," "Hindu Wands," "Rabbit from Hat," "Die Box" and many other old favorites.

Most of the "classics" are limited to their original presentations with but few variations. However, with the "Vanishing Milk Pitcher" such a tremendous field is opened that one is amazed at its potentialities.

Ever since this "utility apparatus," and that is what it should be called, first appeared on the market, many hours have been spent devising the various routines, presentations and tips that appear here. From time to time a small part of this material has been published in magic magazines and in a book or two, but the greater part is now printed for the first time.

This book is offered with the hope that somewhere in its pages you will find the method of presentation best suited for your personality. May you derive as much pleasure from reading the book as the writer did from putting it together.

"HEN" FETSCH

Baltimore, Maryland
February 12, 1946

PART ONE

GENERAL INFORMATION ABOUT THE "PITCHER"

On the market at present are three types of "Milk Vanishing" apparatus. The most popular is the pitcher which is supplied in large and small sizes. The other two are in the form of a milk bottle and a glass. Throughout the book continuous reference is made to the pitcher, but most of the material can also be used with either the bottle or the glass.

At the end of each routine there appears the letter L (large) or S (small) which designates the size of the pitcher best suited for that particular routine—though, of course, either size may be used.

Its Care

The proper care of the pitcher is very important. As soon as possible after using, rinse it several times with *warm* water until all traces of the liquid are removed. Never, under any condition, use *hot* water since this causes the cement joinings of the celluloid insert to separate. Set the pitcher aside to dry thoroughly before packing.

If several weeks elapse between usings, it is best to pack the inside of the pitcher with paper. This prevents the insert's losing its shape.

Type of Liquids

Oom, a chemical preparation sold by all dealers, is best suited for all around use with the pitcher. A few drops in water gives you a solution that looks exactly like milk but doesn't streak or stain the insert.

Your next best liquid, from the standpoint of color, is red, then black.

A simple and practical method of liquid coloring is to stir a piece of crepe paper of the desired color in the required amount of water.

Presentation

In presenting the pitcher it is essential that the audience be convinced the pitcher contains liquid and that most of this liquid is poured from the pitcher. If this isn't accomplished, you lose the best part of the illusion. The following are varied ways of obtaining these necessary requirements. The choice is yours.

Milk Marker

Around the pitcher place a band of red or green cellophane tape. (Sold in all stationery stores—used in wrapping packages.) The pitcher, when filled, comes up to the bottom of this band (Fig. 1). When showing the pitcher, shake it a bit causing the liquid to move around and say: "Here, I have a pitcher filled to the top with milk." Then point to the colored band. After "pouring" look at the pitcher and remark, "Just a small amount left." The colored band serves two purposes: first, it sells the fact the pitcher is full of liquid, and second, it permits a visible check of the amount poured.

Showmanly Spills

After the "pour," spill a small amount of the liquid as you put the pitcher aside. When using a paper cone without a load, pour a small amount of the liquid into the cone. The liquid dripping from the point of the cone is very effective. Another convincer is spilling the liquid before the "pour." This is accomplished by having a small plastic pill box filled with milk (the kind shaped like a tube) cemented to the inside of the pitcher as shown in (Fig. 2). This gag of spilling before pouring will cause even magicians to wrinkle their brows. A quick tip of the pitcher is necessary to spill the liquid in this presentation.

A Blackstone Tip

Some magicians pour the rest of the liquid into a glass and then vanish the milk. Blackstone's beautiful assistant coyly asks, "Mr. Blackstone, may I have a glass of milk?" To which he replies, "That isn't what you asked for last night. In fact you weren't able to ask for anything." He empties the pitcher in her glass and then proceeds with the vanish of the milk in the paper cone.

Personal Preference

I prefer to use one of the spill gags, complete the vanish of the milk and then pour the rest of the liquid into a glass which is then used in "Milko," "Glass Thru Hat" or some trick of similar nature.

The Paper Cone

The paper used in forming the cone should be of heavy stock and of bright color. The cone is held in shape with a "gem" clip (Fig. 3).

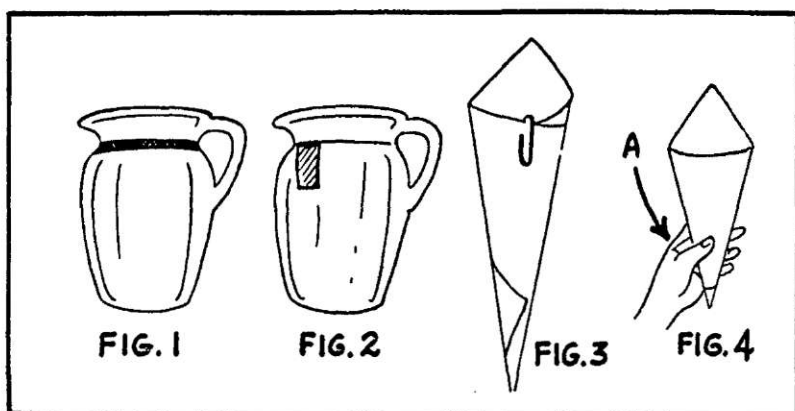
This is easily removed just before you flip open the cone showing the milk has vanished.

Opening The Cone

Essential to a smooth performance is the ability to open the cone in a single motion. Figure four shows the correct manner of holding the cone with the thumb and forefinger at the corner (A). A downward flip unrolls the cone.

Loading The Cone

The size of the cone is governed by the load. It should be about an inch longer than is required to conceal the load. If necessary a strip of cellophane tape stretched across the inside mouth of the cone will prevent the load from falling. This applies to paper cups, etc., also.



Handling The Cone

Whenever a loaded cone is used, drop the hand holding the cone to your side as you show the pitcher. This creates the impression, without drawing attention to it, that the cone is empty.

Water-Proof Cone

Many people ask why the cone remains dry when the milk is poured in, instead of it soaking through the paper. To avoid this question always refer to a *water-proof* paper cone or a *water-proof* paper bag.

PART TWO

ROUTINES — SUGGESTIONS — TIPS — PRESENTATIONS GAGS — IDEAS

Rice Silks or Beer

The funnel is placed in the mouth of a bottle. Milk is "poured" from a pitcher into the funnel, completely filling the bottle. The funnel is removed and the following magical effects occur:

Upon turning the bottle upside down, it is found that the milk has changed to rice which keeps flowing from the bottle until a tray is filled to over-flowing.

Or the milk vanishes and yard after yard of silk streamer is produced from the bottle.

Or the contents of the bottle are poured into a large glass, and instead of milk, real beer flows into the glass, which is handed to a member of the audience with the conjurer's compliments.

Fill the bottle with rice, silk streamer or beer. Insert the funnel in the bottle, "pour" the liquid, and then complete whatever routine you have decided to present.

Have a length of thread attached to one end of a silk streamer. To the other end is attached a small bead. With the silk in the bottle the bead hangs over the top (Fig. 5). This setup permits an easy removal of the streamer from the bottle.

Upon completion of any of the above effects the bottle may be broken—proving that the milk has vanished and the bottle was unprepared.

Just before removing the funnel, pour a small quantity of milk into it. The dripping of the milk from the funnel as it is drained from the bottle is really convincing. (L).

Liquid Flowers

A paper cup is "filled" with milk. With an upward motion the contents of the cup are tossed into the air, where they visibly change into a vari-colored bouquet of flowers. The cup is tossed to your audience for examination if you deem it necessary.

Insert a spring bouquet into a large paper cup, invert (the pressure of the flowers against the sides of the cup prevents their falling) and place on your table next to the pitcher. Pick up the cup turning

it over in the same motion. This indicates that the cup is empty. Now "pour" in the milk. An upward toss brings the flowers into view in mid-air. Catch the bouquet as it descends, then toss the cup into the audience. (S).

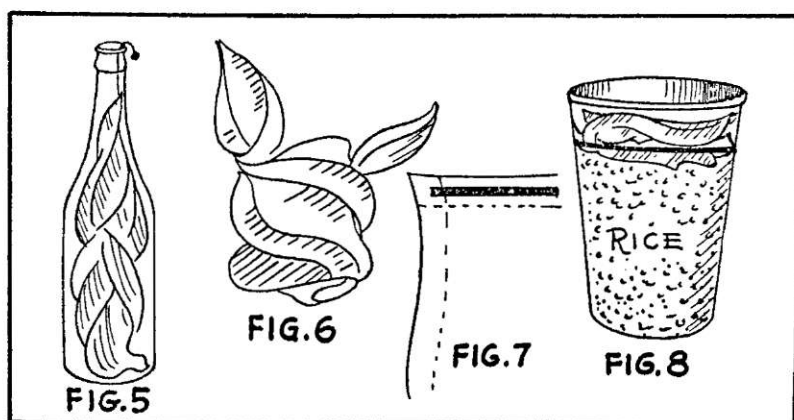
Flower Silk

The effect is the same as "Liquid Flowers" with the following addition. Instead of tossing out the cup, crush it into a small ball which changes into a 36-inch silk.

The silk is rolled into a small bundle with an end tucked into the outside fold (Fig. 6). This is placed in a bottomless paper cup followed by the flower bouquet. When picking up the cup, allow the silk to drop into your hand and palm it. "Pour" in the milk, then produce the flowers as described in "Liquid Flowers." Crush the cup and open the silk. The cup is spirited away under cover of the silk. (S).

Rice Silk

A paper cup is "filled" with milk. From the cup of milk is produced, mysteriously dry, a large silk bearing the imprint of a bunny in a



hat. The contents of the cup are tossed toward the audience, but instead of the expected milk bath the spectators are showered with rice.

A paper cup is filled about one-third with rice, beans or confetti. On top of this is placed the folded "Bunny-in-Hat" silk. Put a length

of wire, the diameter of the cup, in the hem of the silk (Fig. 7). The silk, when placed in the cup, is tucked around the rice with the wire end of the silk going in last and being wedged between the sides of the cup holding all in place (Fig. 8). This permits one to have the cup inverted at the beginning of the routine. Pick up the cup, turning it over in the same motion—for reasons previously explained. “Pour” in the milk. Produce the bunny silk—toss out the rice and then the cup.

This presentation is very effective as an opener. It immediately establishes in the minds of the audience, through the “Bunny-in-Hat” motive, “Here is a magician.” The routine is quick, flashy and provides mystery, laughter and surprise.

For variety, sometimes use a flower bouquet instead of the rice in the cup. (S).

Bowl and Pitcher

Place a funnel in the mouth of a bottle. “Pour” milk from a pitcher into a funnel completely filling the bottle. One of two china bowls is then filled level with rice, and over this bowl (mouth to mouth) is placed the other bowl. A twist of the wrist and the rice in the bowls doubles in quantity. Then it vanishes completely, to be magically replaced by the milk which only a moment ago was in the bottle. The bottle is inverted and out flows the missing rice.

As you, no doubt, have guessed by now—this routine is an effective combination of the popular “Rice Bowls” and the “Rice Bottle” as explained in “Rice, Silks or Beer.” (L).

Snow Time

Have a paper cone secretly filled with confetti. “Pour” in the milk. Then, with fan in hand, slowly invert the cone allowing the confetti to pour out, fanning it as it leaves the cone. After about two-thirds of the confetti is fanned out, flip open the paper cone, showering the rest to the floor for the climax.

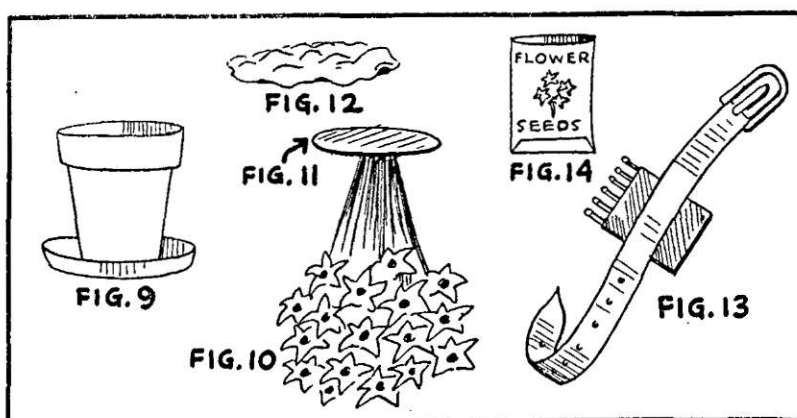
Another finale would be an appearance of a spring bouquet with the confetti when the cone is flipped open, the bouquet being in the bottom of the cone, covered with the confetti, from the beginning. (L).

Flower Flash

Into a decorative flower pot are put a few seeds. Over the seeds is “poured” a magical B₁ vitamin liquid. A burning match is removed from the sleeve and dropped into the pot. Immediately there is a

bright flash, which represents concentrated sunlight, and a beautiful flower bouquet appears in mid-air. The flower pot is empty.

In a flower pot (Fig. 9), put a spring flower bouquet (Fig. 10), attached to a metal disc (Fig. 11), which fits one inch below the top of the pot to keep everything in place. On top of the disc is a crumpled (necessary for quick ignition) circle of flash paper (Fig. 12). A self-lighting packet of matches, attached to wrist watch band (Fig. 13), is in place on the left wrist. In a convenient pocket is an empty flower seed package (Fig. 14).



Presentation—With the pot in your left hand, put in the seeds and “pour” on the milk. Remove the burning match from your sleeve with your right hand and light the flash paper. At the end of the flash give the pot a quick upward motion which brings the flowers into view in mid-air. Show the pot empty. Put the bouquet on the pot during the applause. (S).

Bunko Beans

Instead of flower seeds, show a package of bean seeds. Follow the described routine in “Flower Flash” and after the flash, toss the beans, which have been in the cup all the time, over the heads of your audience. (S).

Garden Hat

Have your production hat loaded either with small carrots or cabbage. Follow the routine as described, finally producing the car-

rots or cabbage from the hat. Instead of the flash paper, pass the burning match back and forth under the hat a few times for the heat ray angle. With suitable patter, this routine can be made a funny bit of business. (L).

Milk Go

A glass, covered with a flash paper cylinder, is "filled" with milk. A burning match (lit match gimmick) is produced from beneath your coat or from your sleeve, this is used to ignite the flash paper cylinder. Near the end of the flash toss the glass into the air, catching it as it descends. The glass is empty; the milk has vanished.

A good follow-through is to fill the glass with the remainder of the milk in the pitcher and to use it in your next effect such as "Milko" or "Hat Penetration." (S).

Milko Twist

This should appeal to those who have the vanish of a glass of milk titled "Milko." Place the tube, containing the feke glass, (without showing the inside) on your left hand. Now "fill" the glass with milk, remarking: "Some of you may be wondering how it is possible to pour liquid into a bottomless container. The answer is easy. I have in the tube a glass into which the milk is poured." At this point lift the tube, revealing the glass of milk. Replace the tube and continue with the moves necessary to vanish the glass. For a vanish of a glass of liquid either as is, or in connection with another effect, this method is hard to beat.

A variation is to show the tube empty in the beginning. Then your patter may be the same except that you cause the glass to appear in the tube to hold the milk. (S).

Can It

The magician remarks, that he will now demonstrate a modern magical method of condensing milk. Into an empty milk can he "pours" a large quantity of milk, explaining that what the audience is seeing is the milk actually condensing as it enters the can. The can is inverted and instead of milk, out flow paper streamers. At the end of the streamer appears a bouquet—which causes the magician to remark: "Carnation Milk."

A spring flower bouquet and a small roll of paper streamers are in the can. Have the can inverted. As you remove it from the table,

turn it over. "Pour" in the milk, invert and start the streamer flowing. An upward motion will cause the flowers to fly out of the can after the streamer has run its course.

Instead of a large can, use one of the small type with a flower bouquet inside which is attached to the interior of the can by a piece of cellophane tape. After the "pouring," give the can an upward motion which brings the flowers into view, and due to the attachment, covers the can at the same moment. The effect is an instant change of the can of milk to a bouquet of flowers. This is very surprising. The carnation patter should follow the appearance of the flowers. (L or S).

Bouquet Beauty

Into a paper cone are placed a few flower seeds. Over the seeds is "poured" a large quantity of magical B₁ vitamin liquid. The cone is opened revealing a bouquet of flowers, the paper falls to the floor. All else has vanished.

The feather bouquet is in the paper cone from the start, with the ring end of the bouquet protruding from the point of the cone. Figure fifteen shows the set-up. In a convenient pocket is an empty flower seed package.

Put in the seeds and "pour" in the liquid. Remove the gem clip that holds the cone together, make a twirling motion, which automatically unrolls the paper cone. The paper falls to the floor; the bouquet is revealed at the finger-tips. This is an effective method of showing the bouquet.

For those of you who would prefer showing the paper, then forming the cone, have the feather bouquet up your sleeve. It is slipped into the cone during the action of wrapping the paper around your arm while you are shaping the cone.

Instead of feather flowers, use several packets of separate spring flowers. The flowers, flowing from the cone, besides being a colorful spectacle, make for a tremendous production. This is especially suitable for an opener.

Another presentation angle is to have two bouquets in the cone. Just as the paper is about to fall to the floor, reach over with your empty hand and catch one of the bouquet rings, then spread your hands apart. The result is a bouquet in each hand. (L).

Curtain To Finale

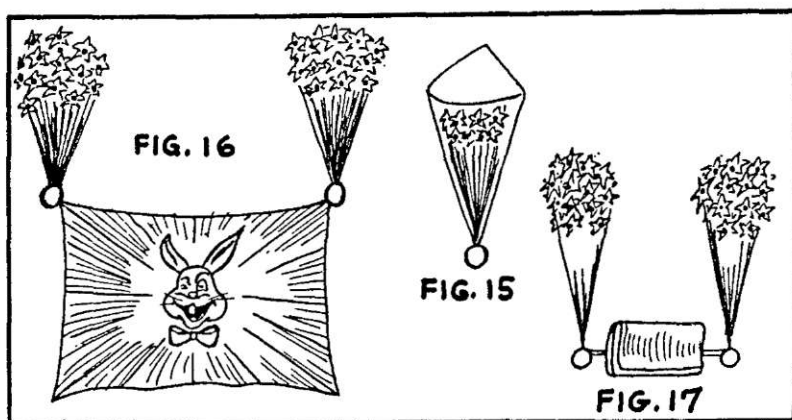
For an opening illusion, have a 36 inch "Rabbit-in-Hat" silk tied between the bouquet rings (Fig. 16). The bouquets are placed together and the silk is folded into a small parcel (Fig. 17). The completed setup is rolled into the paper cone.

Follow the moves as given in the two bouquet presentations. As you spread your hands apart, the silk appears between the bouquets. This is very effective and seems to be a bare hand production.

For a closing number, in place of the bunny silk, have a "Thank You" or "Good Night" silk.

Blooming Beauty

Let the bouquet be one of the popular "blooming" type. After its production, present this eye-appealing and pleasing effect. This presentation, besides being a good lead-in, adds to the overall effectiveness. Another worthwhile angle is to produce real roses or carnations. (L).



Fire Flowers

A cone of flash paper is "filled" with milk from a large pitcher. A burning match is produced. You ignite the cone which vanishes in a flash. The liquid is gone. In the magician's hand appears a bouquet of flowers. In this version the bouquet is concealed up the sleeve with the ring end held in the palm of your hand. This hand also

holds the cone. The lit match gimmick is under your coat. The bouquet is produced under cover of the flash by the free hand which pulls it from the sleeve. (S).

Coffee Cream

In a paper cone have one of the small cream bottles, used for coffee cream, filled with milk. "Pour" in the milk and then reach in the cone, removing the miniature bottle of milk. In the same motion flip open the cone, showing the tube empty. Present this with a tongue-in-cheek attitude.

For a reverse presentation pour the milk from the miniature bottle into a funnel which, in turn completely fills a large glass held beneath it. This is another way to present the "Magic Funnel." This idea is from "Imp" Smith's bag of tricks. (L).

Condensio

The entire contents of a large pitcher of milk are "poured" into a small cream pitcher. With this presentation, you keep pouring until the pitcher is empty. Fill the pitcher in the beginning with just enough milk to be contained in the small pitcher. This presentation is very impressive and is easily combined with the "Coffee, Milk and Sugar" routine.

Another follow through for the "Condensio" trick is to "pour" the milk into the cream pitcher through a funnel into a large glass, filling it to the brim. This is a reversal of the original effect. If you haven't already guessed, the funnel is the culprit. (L).

Milk Stream

Those of you who have a set of the "Confetti Streamer Bowls" should try the following. Without showing the loaded bowl, "pour" in the milk, apparently filling it to the brim. Then place the other bowl over the "filled" bowl and invert. Remove the bottom bowl which creates the impression that the milk is suspended in mid-air. Following this, start the streamer running (for this presentation a white streamer is preferable). When you produce the flowers at the conclusion say: "Must have been carnation milk."

Those of you who don't have a set of the mentioned bowls can substitute two "Dixie Cups." (S).

Mr. Bunny

Put a small bunny, guinea pig or white rat in a large bag. To

make sure the animal remains quiet, wrap him in a piece of paper that matches the bag before placing him in the bag. Be sure there are plenty of breathing holes in this wrapping and be careful not to injure the animal. Close the bag as flat as possible and put the part of the bag containing the animal in a black art well with the rest of the bag lying flat on the table. The pitcher rests over the well and the bag holding all intact until ready for the presentation. In presenting, the pitcher is put to one side. Open the bag part-way, then reach across and pick up the pitcher, at the same time removing the bag from the table. The arm, while reaching for the pitcher, covers the removal of the bag. Open the bag all the way and "pour" in the milk. Twist the top of the bag and hand it to your child assistant as a gift for his services. After the usual fun, tear open the bag revealing the coveted bunny or what-have-you. (L).

Juggling Joker

Remember the old juggling stunt wherein a large bowl is balanced on top of a tall pole, then tossed into the audience? The bowl never reaches them due to its being attached to the pole by a heavy cord. This effect can be greatly enhanced by "filling" the bowl with liquid before placing it on top of the pole. Agree?

To build-up audience reaction have rice, beans or confetti in the bowl. (L).

Joker Juggling

"Fill" four or five dixie cups with milk. Cover the mouth of one with a paper saucer or coaster. On top of this put another cup, then another coaster and so on until all the cups are stacked. Attempt to balance the stack of cups on your forehead, finally allowing everything to fly out over the heads of the audience. This is a laugh provoking stunt.

For subtle showmanship really pour milk into one of the cups. When you have the cups stacked, put the one with the liquid on top. Then change your mind and as you pour the milk back in the pitcher remark, "I'm afraid that would be one too many." This points up the illusion that all of the glasses contain milk. Once again, rice, beans or confetti in the cups for the fly out will stimulate audience reaction. (L).

Dove Flash

Milk is "poured" into a paper cone. The cone is lighted with a match that is removed, burning from your sleeve. As the cone burns, it is tossed into the air, where in a flash the milk vanishes and a white dove appears. The dove, head down, rests in your right coat sleeve. The cone is held in the left hand. "Pour" in the milk. Remove the burning match from the left sleeve (lighted match gimmick) and light the cone (flash paper). As the cone burns, transfer it to the right hand, finally toss it into the air. This causes the rest of the cone to vanish in a flash. At the same time the upward motion releases the dove from the sleeve and it appears in mid-air. A very pretty effect. (S).

Another method is to have a heavy paper cone with the dove wrapped in beforehand. "Pour" the milk, flip open the cone revealing the dove—the milk having vanished. This is fully described under "My Best Club Opening." (L).

Cream Conjuring

Milk is "poured" into a paper cup. A paper saucer is placed over the mouth of the cup and all is inverted. This is given to a child assistant to hold over his head. He is told to remove the saucer and the milk will stay suspended in the cup. Of course he believes you. (Ha, ha.) After playing up the comedy angles, the magician removes the saucer and to the surprise of all, the cup is full of ice cream which is spooned out onto the saucer and given to the assistant. Naturally the ice cream is there all the time—the rest being a build-up. For children this is excellent. (S).

Milk Bag Fun

"Pour" milk into a paper bag. Give it to an assistant and instruct him to burst the bag at the count of three. Say that this will cause the milk to disappear. You will have to do it yourself as I know he won't. (L).

Bunny Making

In conjunction with your bunny-from-hat production try this one. First, produce one of the popular flat bunnies. After looking it over, place it back in the hat, commenting "that the bunny needs a filling." "Pour" a large quantity of milk into the hat, and then produce the live bunny. (L).

Combo

The following is a combination of the "Milk Pitcher" and the "Effective Liquid Appear."

Remove a silk from the "Liquid Appear" container and wipe out the glass. This serves to show the container empty, the glass unprepared. Place the glass in the container and cover it with a silk. On top of the covered container, put a saucer and on the saucer, another glass. Cover this glass with a paper tube made of flash paper. The top glass is now "filled" with milk from the pitcher. Ignite the paper tube. A flash and the glass is seen empty—the milk has vanished. Remove the glass, saucer and the silk which covers the container. Then from the container take the glass which is now full of milk. Here you have a flash penetration of milk from one glass to another. Pour the milk back and forth between the glasses as your applause cue. (S).

Comedy Combo

Here is another combination using the "Milk Pitcher" and "Abbott's Comedy Glass."

On the Comedy Glass tray are the pitcher, comedy glass, a small glass, a tube of flash paper and a pocket handkerchief. Put the small glass in the palm of your left hand and cover it with the flash paper tube. "Fill" the covered glass with milk from the pitcher. Pour the rest of the milk into the comedy glass. (The concealed part of this glass is already filled with milk.) Light the paper tube and toss all into the air. Catch the glass as it descends and show it empty—the milk has vanished. Cover the comedy glass with the pocket handkerchief and say that you will cause the vanished milk to reappear in the covered glass. However, since the glass is already filled with milk, it will be necessary to stretch the glass to make room for the milk to reappear. Stretch the glass, finally removing the handkerchief to reveal the giant glass filled to the brim with milk. (S).

Cow Cutie

Resting on a small two-fold stand is a small condensed milk can (Fig. 18). A pitcher full of milk is "poured" into the can. It is evident that it is impossible for the small can to hold all the milk that is entering it. The magician states that what the audience is seeing is possibly due to the milk's condensing as it enters the can. In fact, the condensing of the milk is so complete "that nary a drop remains."

With this remark, he picks up the can, allowing all to look through it. The can is without top or bottom. By now all want to see behind the screen and I'm not kiddin'. When the screen is finally turned around, there is a picture (Fig. 19) of a laughing cow. (L).

My Best Club Laugh

A pitcher of beer is "poured" into a paper cone. The cone is flipped open; the beer has vanished. The magician remarks: "Now I wonder what could have happened to that beer." With a knowing wink, he opens the cone and slowly turns over the paper, showing a cartoon drawing of a smiling gentleman smacking his lips. Across the top, in large black lettering, is the name of the Club's champion consumer of the golden beverage. This genial fellow is then invited up for a drink. During this interval the magician pours a large and a short beer from the same pitcher. After introductions, the magician starts to hand him the large beer but on second thought gives him the short beer to the merriment of the audience. To even things up the magician pours his large beer, to everyone's surprise, into a small glass similar to the one held by his guest, remarking that now-a-days the size of the glass doesn't mean a thing. They tip glasses, drink together and the guest returns to his seat to a resounding round of good fellowship applause.

Fill the pitcher with beer instead of milk. The glass used is "Abbott's Comedy Beer Mug." Figure twenty will guide your artist friend in making the drawing. Have several made up leaving the lettering space blank. Fill this in yourself after securing the name of the champ from one of the committeemen. The rest is the routine. For fun, give it a fling. (L).

My Best Flash Opening

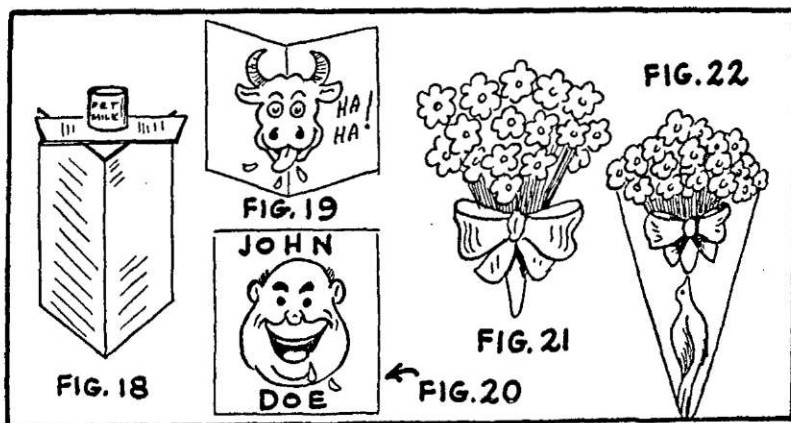
The Magus enters carrying a beautiful bouquet which he removes from the green paper cone wrapping and presents to his lovely assistant. Following this he "pours" into the paper cone a large quantity of milk from a clear glass pitcher. Dramatically, with a flip of his wrist, the cone is unrolled—the milk has vanished—and a white dove makes its appearance fluttering in mid-air. Here indeed is a magician!

The dove is wrapped in the cone tail down. The bouquet is the spring flower type. Attached to this bouquet is a gold or silver covered cloth handle to which is tied a bow of ribbon. This gives the bunch of flowers a realistic appearance. Figure twenty-one shows the com-

pleted bouquet. This is placed in the mouth of the cone—just like a nosegay from the florist. (Fig. 22).

When you remove the flowers and present them to your assistant, drop the hand holding the cone to your side. This gives the impression the cone is empty.

If you rate two assistants, the following is very effective. Have another bouquet, this one compressed in the cone along with the dove. You may now produce a second for the other assistant before the dove puts in its appearance.



Another presentation is to dispense with the bouquets—and simply change the milk into a dove. (L).

Bouncing Milk

In a paper cone have a large white rubber ball. "Pour" in the milk, then tip the cone permitting the ball to roll out and bounce to the floor. As soon as the ball bounces, catch it with your free hand; then flip open the paper cone. It is empty. This is fine for the kiddies. (L).

Liquid Snake

Cut a large hole in the top of an "Adam Snake Can." By using the following presentation you will have a real laugh provoker. "Pour" the milk through the hole in the top of the can. Give it to your young assistant, with a remark to the effect that at the count of three the milk will vanish. Need I go further? (S).

Soft Soap

Three handkerchiefs (I suggest the regular linen type) covered with ink-spots are shown to the audience as you tell a story about their condition. To illustrate this story the magician borrows a lady's handkerchief. During the explanation the borrowed handkerchief is accidentally stained, to the embarrassment of the Magus and the delight of his audience. To make matters worse he attempts to wash out these stains, and to his dismay, more trouble occurs as the hanky not only remains stained, but alas, shrinks to a third its size. Finally in desperation, all handkerchiefs are inserted in a large size Lux box. Soapy water from a pitcher is "poured" in the box over the handkerchiefs and the box is vigorously shaken. When the handkerchiefs are removed, the stains have vanished and the hankies are dry. At this point everybody is asking, to put it politely, to see the inside of the box. The magician, busy returning the borrowed handkerchief, pays little attention. Finally, before the cops are called in, the box is torn to bits and tossed into the audience.

The milk pitcher is filled with a weak solution of milk. This appears to be soapy water. The insert contains about a half-inch of this liquid along with a small square of stained material. The lux box is setup per original "Soft Soap" instructions plus a lady's plain white handkerchief.

Show the stained handkerchiefs and then borrow the lady's hanky. Place all of the handkerchiefs in the Lux box. On second thought remove the borrowed hanky (your duplicate handkerchief) and in illustrating how you stained your handkerchief by wiping off fountain pens, inadvertently on purpose, wipe off the pen-point with the borrowed hanky. Apparently become confused and dip it in the pitcher, leaving it in the bottom of the insert, finally bring the small hanky into view. With added confusion place this miniature hanky in the Lux box and "pour" in the soapy water. At this point your confidence slowly returns. Shake the box giving it the old turn-over move and then take out all the handkerchiefs showing them dry and stainless. Return the borrowed hanky with your compliments. Build up the sucker angle, and finally tear open the box showing the absence of any other handkerchiefs and the liquid.

When removing the small hanky from the pitcher insert, wet your hand as much as possible with the liquid there in the bottom of the insert. After all, your hand is supposed to be submerged in the liquid. (I).

Undercover

The following set-up offers a varied get-a-way for the stained handkerchiefs in connection with the "Soft Soap" presentation. That certain something is a concealed part of a pair of panties. In your presentation remove two of the handkerchiefs showing them free of stains. Then remove the panties saying: "Must have been left over from last week's wash." Lay them aside with the two handkerchiefs. Then bring out the third handkerchief and finally the borrowed hanky.

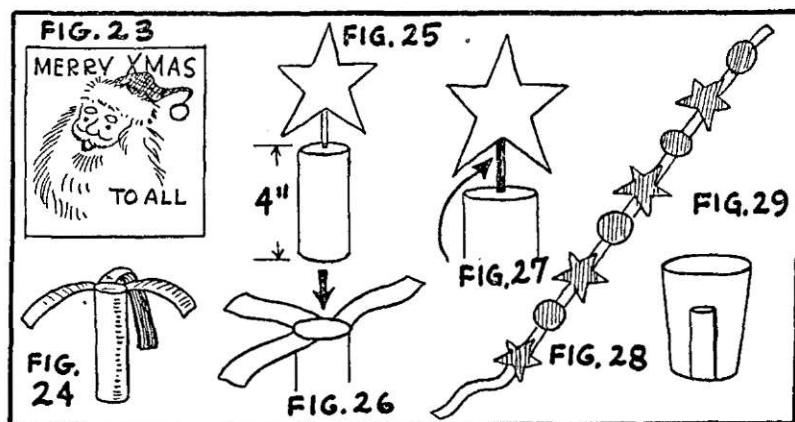
This trickery affords the complete showing of all the handkerchiefs involved at the conclusion of the routine.

For the sake of good taste, use a pair of those cute *BABY* panties instead of the real thing.

The Christmas Tree

Place some magic seeds into a paper cone. Over the seeds is "poured" a pitcherfull of magic vitamin liquid. Then a six-foot Fir tree, covered with colored balls and stars and crowned with a large silver star is seen to grow out of the cone. The completed tree is removed and placed in a fancy pot. Next the cone is unrolled revealing a picture of Ole St. Nick with the caption: "Merry Christmas to All."

Props: The picture of St. Nick is the cone (Fig. 23). The tree is the popular Fir tree, sold by most dealers. The top half is already divided into three sections, in readiness for the growth (Fig. 24). The four-inch silver star (constructed of heavy cardboard) is attached to the top of a round four-inch length of wood (Fig. 25) with a



diameter that will allow it to fit snugly in the center space of the tree (Fig. 26). Apply a coating of paste to the wood before inserting it into the tree. After the paste is dry, the pulling of the star will automatically cause the growth of the tree. Attached to the base of the star at (Fig. 27) are eight ball and star garlands. These consist of six foot lengths of different colored ribbons with two- or three-inch balls and stars (constructed of brightly colored cardboards) sewn to the ribbons (Fig. 28) at various places. An empty flower seed package, fancy flower pot with a holder (Fig. 29), and the pitcher complete the prop needs.

Setup: Roll the St. Nick picture into a cone. Next put the tree and star in place, allowing the base of the tree to protrude through the bottom of the cone by about an inch. This will enable you to hold firmly the bottom of the tree while in the cone during the growth. Accordion pleat the garlands and place them securely between the tree and the wall of the cone. The flower pot and pitcher are on a small table. The flower seed package is in your pocket.

Routine: If the setup is well packed in the cone, holding it upside down against your side when you remove the flower seed package from your pocket should be all the convincing necessary that the cone is empty. "Pour" in the seeds and then the liquid. Pull the star, bringing the tree into view and then remove the tree from the cone finally placing it in the flower pot holder. Unroll the cone revealing the picture of St. Nick and the "Greetings" for the climax.

Twist the star during the production of the tree. This causes the tree leaves to fall in place in a realistic fashion rather than a mechanical looking up and down arrangement. Instead of all balls and stars insert two or three of the flower garlands.

If you wish, have a handful of white confetti in the bottom of the cone. The unrolling of the cone will give the appearance of a snow flurry. And if you really want a knockout, have the stars, balls, flower pot and picture done up in Strobolite. This is inexpensive to prepare and may be used over and over again. (L).

Vanishing Cow

The magician states he will now vanish a cow (this turns out to be a pitcher of milk). The milk is "poured" into a paper cone. The man of mystery explains that the audience will not only see but also hear the cow as it vanishes into thin air. The cone is slowly inverted,

showing the "cow" has vanished—at the same time a loud Moo-o-o is heard from the cone. The magician reaches into the cone and removes a small can of condensed milk as the secret of the mystery. Then he flips open the cone showing it empty.

Cover one of the novelty moo-ing cans with a label from a Pet Milk can. This is in the cone from the beginning—the rest is described above. (L).

Pump Presto

Instead of using the "Foo Can" in connection with the popular "Human Pump" routine, try using any sort of an unprepared container filling it with milk from the pitcher. This allows removal and inspection of the can by anyone of the assistants at the conclusion of the routine. This method prevents any accidental spilling of the liquid and eliminates that "so-so easy" handling of the can.

Or: To further the comedy angle, instead of a container substitute a borrowed hat.

If you insist, use the "Foo Can" and pour in the entire contents of the milk pitcher with the double side vanishing this small amount of liquid in the regular manner. The idea outlined here is the vanish of a full can of liquid instead of the small amount governed by the vanishing capacity of the can. (S).

Confusing

An empty glass is placed in a borrowed hat. Into the glass, now in the hat, is "poured" a large quantity of milk. When the glass is removed, it is as empty as the hat. Again the glass is placed in the hat but on second thought it is removed. The remaining milk in the pitcher is then poured into the hat. Next the empty glass is placed in the hat and when it is immediately removed, it is full of milk. The hat is shown empty and dry and returned to the owner.

The glass is the one supplied with the "Liquid Appear" apparatus. The first "pour" is taken care of by the pitcher. When on second thought the glass is removed that "certain something" is left behind in the hat, which in turn accommodates the balance of liquid in the pitcher. The comedy possibilities should be apparent to the performing magician. (S).

The Spirit Drinks

All magicians have spirit guides, who occasionally become thirsty. Take this case for example. Two large dixie cups are filled with milk and a straw is placed in each. One is held in the hand at arms length, the other is in position to be consumed by the magician. The straw in the cup held away from the body starts to move around—a fact which the magician attributes to the spirit's placing it in his mouth. The magician then starts drinking his milk and when finished, not only is his cup empty but so is the one belonging to the spirit.

The vanish of milk is taken care of by the pitcher. Actually pour a small amount of liquid in this cup. This is allowed to drip to the floor when you turn over the spirit's cup at the conclusion of the routine. This creates the impression that there really was liquid in the cup. The remainder of the liquid in the pitcher is then poured in your cup. The straw business is accomplished by one of the fingers holding the cup, which enters a small hole, about one inch up from the bottom. (S).

Triple Mystery

Into an empty hat is "poured" a large quantity of milk. The hat is inverted and the milk remains suspended in the hat. From the hat is then produced the perennial bunny. The milk has vanished.

This combination of your "Bunny-in-Hat" and the "pitcher" serves well as an opener. Your patter should point up the mysteries of the suspension, the production and finally the vanish. (L).

Pants Pour

Remember the old comedy stunt of pouring liquid into a funnel placed in the top of the assistant's pants as he attempts to drop a penny which is on his forehead into the funnel? Well, at your next "Boy Scout" show work this stunt and use the milk pitcher for the "pouring." With this presentation you retain all the comedy, eliminate the embarrassment and add a touch of mystery. I would suggest that you secure the assistance of one of the boys before the show and have him play up the part of not knowing what is coming. This stunt is too well known to just pick out anyone and expect him to go along with you. On the other hand if the boys think your assistant is "out of the know" they really will raise the roof. (L).

On Head

Have a large dixie cup filled with rice. Into the cup "pour" a quantity of milk. Cover the cup with a sheet of cardboard or glass, invert and place on top of your assistant's head, then slide out the covering. Have another assistant hold the cup in place and instruct him at the count of three to remove the cup from his friend's head. You assure him he has nothing to fear because at the count of three the liquid will disappear. He believes you, of course. At the count of three, the cup is removed and the rice cascades down over the boy's head. The reason for the second boy holding and removing the cup is based on the fact that anything is funny if it happens to the other guy. Plenty of comedy angles here. (S).

School Day Magic

The magician tells how almost every school boy at one time or another has filled a container with liquid, covered the mouth of the container with a piece of paper and then inverted it with the liquid's remaining in the container because of atmospheric pressure. During this story he has suited his actions to his words by "filling" a large dixie cup with milk, covering the mouth with paper and turning it over. He then continues by explaining that it would really be a miracle if you could remove the paper—like this (and you do)—and the liquid still remains suspended. To top things off, the magician crushes the cup, the milk vanishes for a grand climax.

No explanation needed here except to suggest that you smear paste on the rim of the cup to hold the paper in place when you turn it over. (S).

Airplane Gag

A paper cone is "filled" with milk. The cone is inverted—the milk vanishes. Dramatically the magician tears up the cone, piece by piece, until just a small part remains which changes into a paper airplane which is sailed over the heads of the audience. Lifting an eye, and stealing a Dante phrase, the magician remarks, "Well! what did you expect—a horse?"

The paper plane is folded and placed in the bottom of the paper cone. The plane is the type that all school boys construct and sail around the room—do you remember? Tear away the complete cone, unfold and shape up the plane and let sail. If you rate sound effects, have a motor roar during the sailing, followed by a crash landing. (L).

Your Move

This routine was first presented as an opening effect for the local Checker Club. I wanted something "down their alley" so to speak, and the following, although requiring two pitchers, filled the bill perfectly. Since then, on numerous occasions, it has proven to be a lively trick for most audiences, due to its novelty.

Into a paper cone is "poured" a quantity of red liquid, followed by a like quantity of black liquid. The cone is inverted and instead of the colored liquids, out pours a shower of red and black checkers. This is followed by opening the cone and showing it has changed into the regulation red and black checker board.

One side of the paper cone is painted to represent a checker board. This becomes the inside when the cone is formed. The checkers are placed in the cone. Two pitchers, one with red, the other with black liquid, complete the arrangements.

It is with some trepidation I offer "Your Move" due to the two pitcher angle. However, some of you, like myself, may keep an extra one on hand in case of breakage. (S).

Sucker Sorcery

Wanna be a magician? Well, here's how! In a paper cone is a cocktail shaker. Of course this fact is never revealed to your audience. You remark that into the paper cone you will pour a large quantity of milk and the paper will remain dry. This is exactly what you do. However if any member of your audience calls out that you have something in the cone in which to hold the milk—you are really in a spot. In that case, you prove yourself a real magician by crushing the cone—vanishing the milk and the shaker.

The above is how you present the effect to your audience. In the cone is nothing but the top of a cocktail shaker which you remove just before you "pour" the liquid. Figure thirty shows the proper position of the top in the cone. This "top gag" is a strong selling point—don't forget it. Call the milk a "giant size" Silver Fizz or Gin Fizz—this is more in keeping with shaker. (L).

Variations: Instead of the shaker use one of the vanishing type celluloid glasses. This permits your showing and then placing it in the cone. (S).

Another method is to use one of the large dixie cups—and if you do, you may use the following reappearance of the liquid in another cup.

Back Again

One paper cup with its bottom removed is nested in a similar cup which is about two-thirds filled with whatever liquid you have in the pitcher. Here you remove the inner cup, place it in the cone and then proceed as outlined in the "Sucker Sorcery" routine. At the conclusion show the liquid has returned to the other cup by pouring it back into the pitcher. (S).

Circus Conjuring

Pink lemonade is "poured" into a large paper bag. On the bag is a picture of an elephant and the wording "Jumbo Peanuts." Hokus! Pokus! the lemonade is gone—the bag is full of peanuts.

The bags may be secured from your local peanut house. Get the large size. Orange soda serves as the pink lemonade. The peanuts are in the bag from the beginning.

Patter about visiting the circus, drinking lemonade and feeding the elephants peanuts. This is an appropriate routine for children. Or instead of the paper bag substitute a paper cone which when opened reveals pictures (Fig. 31) of a clown, elephant, monkey and a tiger. (L).

Happy Birthday

Along with invisible sugar, flour, and other ingredients, a large quantity of milk is "poured" into a paper cone. A magic word is spoken and the ingredients magically change to cookies which are poured from the cone onto a large plate to be served as refreshments. The cone is opened revealing the message, "HAPPY BIRTHDAY, JIMMY."

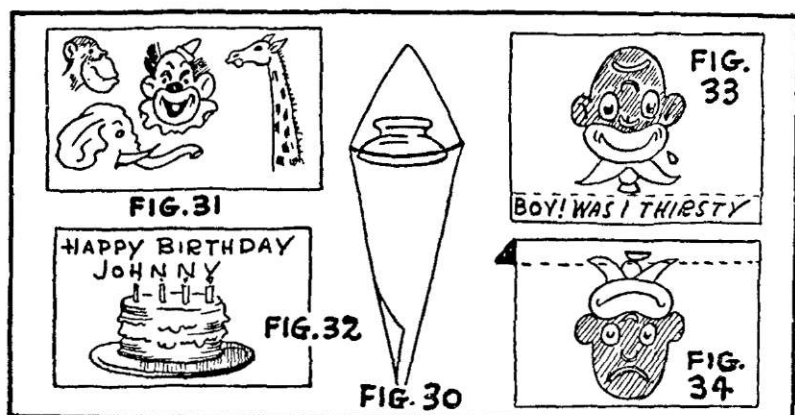
On one side of the paper that forms the cone, print the birthday message (Fig. 32). The name of the youngster is secured during your business conversation. The cone is formed and then filled with a good grade of cookies. The invisible business with the sugar and milk is the old gag of reaching into space and apparently cupping a handful of the desired ingredient.

To dress up this angle use one of the colorful plastic scoops instead of your hands. The action of scooping the air is very funny.

Instead of cookies, substitute candy kisses, or one of the cute toy bunnies, especially if the birthday is for a little girl. This routine also affords the perfect "out" if you are requested to produce a special gift. (L).

Mandy Andy

"A short, short story," exclaims the magician, "featuring 'Mandy' and 'Andy.' Here is a picture of 'Mandy,' new hat and all, waiting downtown for her no-good, low-down, boy-friend 'Andy.' As usual he



is late (form the picture into a cone) having dropped in at the local club to consume his favorite beverage." ("Pour" in the liquid.) The cone is flipped open, the liquid vanishes, and instead of "Mandy" there appears a picture of "Andy" with the caption: "Boy! WAS I THIRSTY!"

Here is a novel presentation of the popular up-side-down cartoon know as "Mandy and Andy." Figure thirty-three shows the completed drawing. The bottom of the picture is folded back along the dotted line which serves to conceal the caption when the picture is presented as "Mandy" (Fig. 34). At the finish when showing the picture as "Andy" the folded section is opened to complete the picture. The type of audience governs whether the pitcher is to be filled with beer, cola or milk. (L).

Unity

A funnel is placed into a beautiful chrome tube which has been shown empty. The contents of a glassful of rice are poured into the tube via a funnel. The funnel is removed and a large silk is put in the tube on top of the rice. The funnel is then placed in the mouth of an opaque bottle, and milk is "poured" from a pitcher into the funnel to

completely fill the bottle. Abracadabra—everything, thanks to hocus pocus, changes places. Milk is poured from the tube which just a second ago housed the rice and silk. From the bottle is removed the missing silk and when the bottle is inverted out flows the rice filling the glass. The milk has vanished.

This routine combines the well-known "Genii Tube" and a combined "Rice and Silk Bottle" as described in "Rice Silks or Beer." One compartment holds the milk the other the rice and silk. The silk prevents the rice from escaping when the liquid is poured from the tube after the change takes place. The bottle is filled with rice allowing enough room for the insertion of the silk, which has the bead and thread attachment as described for easy removal in the original effect. (S).





New Uses for The Pitcher

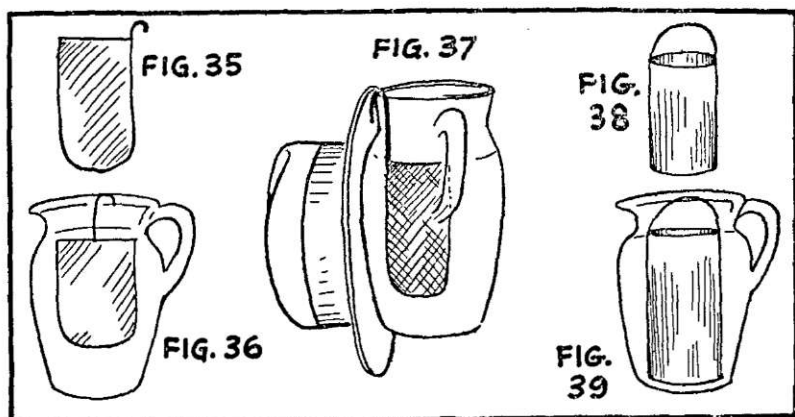


PART THREE

NEW USES FOR THE "PITCHER"

As A Loading Device

With this arrangement the pitcher becomes a valuable loading accessory. To a cylindrical shaped cloth bag is attached a wire hook (Fig. 35). Your production articles are loaded in the bag, which is put in the pitcher and held suspended in place by the hook (Fig. 36). By fastening the hook to the brim of a hat and then lowering the pitcher the load will automatically swing inside the hat (Fig. 37). Caution: don't hurry this move as "audience thinking" just doesn't conceive the pitcher as a means of concealing and loading various articles.



Combining the "pitcher load" with the effect "Garden Hat" permits the borrowing of a hat instead of using one of your own. With the pitcher in one hand borrow the hat with the other and load in the production articles as you return to the stage. The load bag is removed from the hat under cover of one of the produced items, but not the last one—*please*.

Here is another means of stealing the load from the pitcher. During your favorite silk production drape the silks over your table, a few of which find their way over the mouth of the pitcher. At the end of the production gather up most of the silks from the table, to these are added the ones draped over the pitcher (at which time the

load bag is removed from the pitcher under cover of the silks) followed by the remaining silks on the table. From this array of colored silks is produced a small bunny, dove or white rat.

The load chamber employed in this method is larger and constructed differently than the one used with the hat. It is a metal cylinder with a bottom. The outside is covered with cloth. Across the top is a handle in place of the hook. The size is governed by the inside measurements of the pitcher. Figure thirty-eight shows the load chamber. Figure thirty-nine shows the chamber resting inside the pitcher. When removing the silks a finger catches the handle, and with a straight upward motion, the load is clear of the pitcher concealed by the silks. This is perfectly screened as you reach for the remaining silks which you add to those you already hold.

As a Means of Exchange

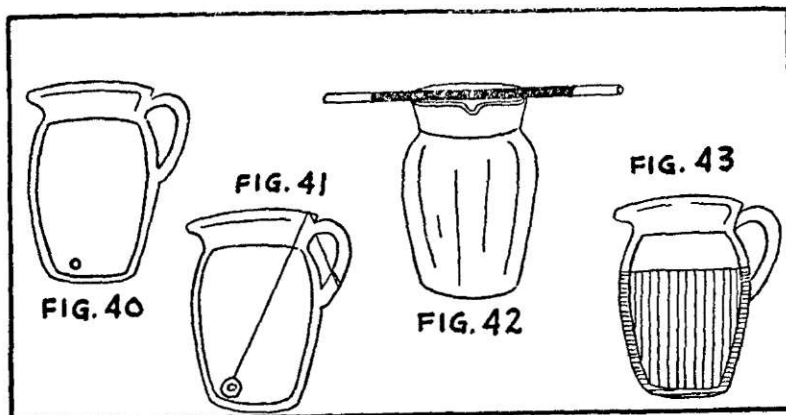
In the "Soft Soap" routine the pitcher plays an important part as a means of substituting a large handkerchief for a small one. Read this carefully and note the value of this exchange in enhancing the rest of the effect. Think over your many effects and you will be surprised at the many places the pitcher may be employed as a means of exchange.

As a Visible Vanish

By puncturing a small hole in the side of the insert near the bottom (Fig. 40) and covering it with a small piece of celluloid, coated with vaseline, to which is attached a length of thread that comes up over the top and is tied to the handle of the pitcher, you may make an excellent milk-descending apparatus. This is pictured in figure forty-one. The action of grasping the handle pulls the thread enough to remove the disc from over the hole, allowing the milk to pour into the insert. A small piece of adhesive tape over the hole restores the pitcher for its original purpose.

By combining the milk descending pitcher (small size in this case) and a "Liquid Appear" outfit you will have a fine liquid penetration. The empty glass is placed in its metal container. On top of the container is put a china saucer, with the pitcher resting on the saucer. Slowly the milk visibly descends and when the glass is removed from the container it is filled with milk.

In the "Human Pump" routine, which combines the "Foo Can" and "Funnel," substitute the pitcher for the "Foo Can." The visible descension of the milk and its appearance from the funnel combines for top entertainment.



As a Trap

Here the pitcher serves as a substitute for the old "black-art well." By placing a half-inch layer of raw cotton in the bottom of the insert you deaden the sound of articles dropped into the pitcher. The spout of the pitcher faces the audience with a wand lying across the top. This position is necessary in screening the articles during the drop. If the pitcher were sideways, there is a possibility that the audience may glimpse the article as it leaves the hand. The illustration (Fig. 42) shows the arrangement minus the liquid.

Here is a unique and modern "visible art well" so to speak, which will accommodate that "important vanish" during your favorite routine. I make use of the pitcher to vanish the torn napkins in the popular "Torn and Restored Napkins." If you use this the raw cotton is unnecessary.

As a Chemical Prop

To those of you who feature or include a trick of a chemical nature in your current act, the following will give you something to think about.

By having one chemical solution between the walls of the pitcher and the insert, and the other solution in the insert (Fig. 43) it will be possible with tricks of this nature to use unprepared or borrowed glasses, thus allowing for such showmanship angles as inspecting, and wiping out the glass. The small size pitcher is best suited to this use for obvious reasons. The action of pouring the contents of the pitcher into the glass mixes the chemical solutions and produces the desired change.

As a Load Chamber

Construct a "Square Circle Production Box" that will accommodate the large size pitcher. The "certain something" that conceals the pitcher is without a bottom, otherwise the construction doesn't change. Load your production articles in the pitcher's insert, and place the pitcher in the "Square Circle" in readiness for production. This affords a smashing climax, of a large pitcher full of milk, in addition to your regular production without decreasing your load or affecting the handling or presentation in any way. Nor does it eliminate the pitcher as a trick in itself as it is immediately ready for your favorite routine.

It has taken but few words to pass along the above half-dozen ways of applying the pitcher. However, I am sure the offered suggestions will cause you to realize their practical effectiveness. Further thought along these lines can not help but produce many additional ideas and routines.



Notes

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